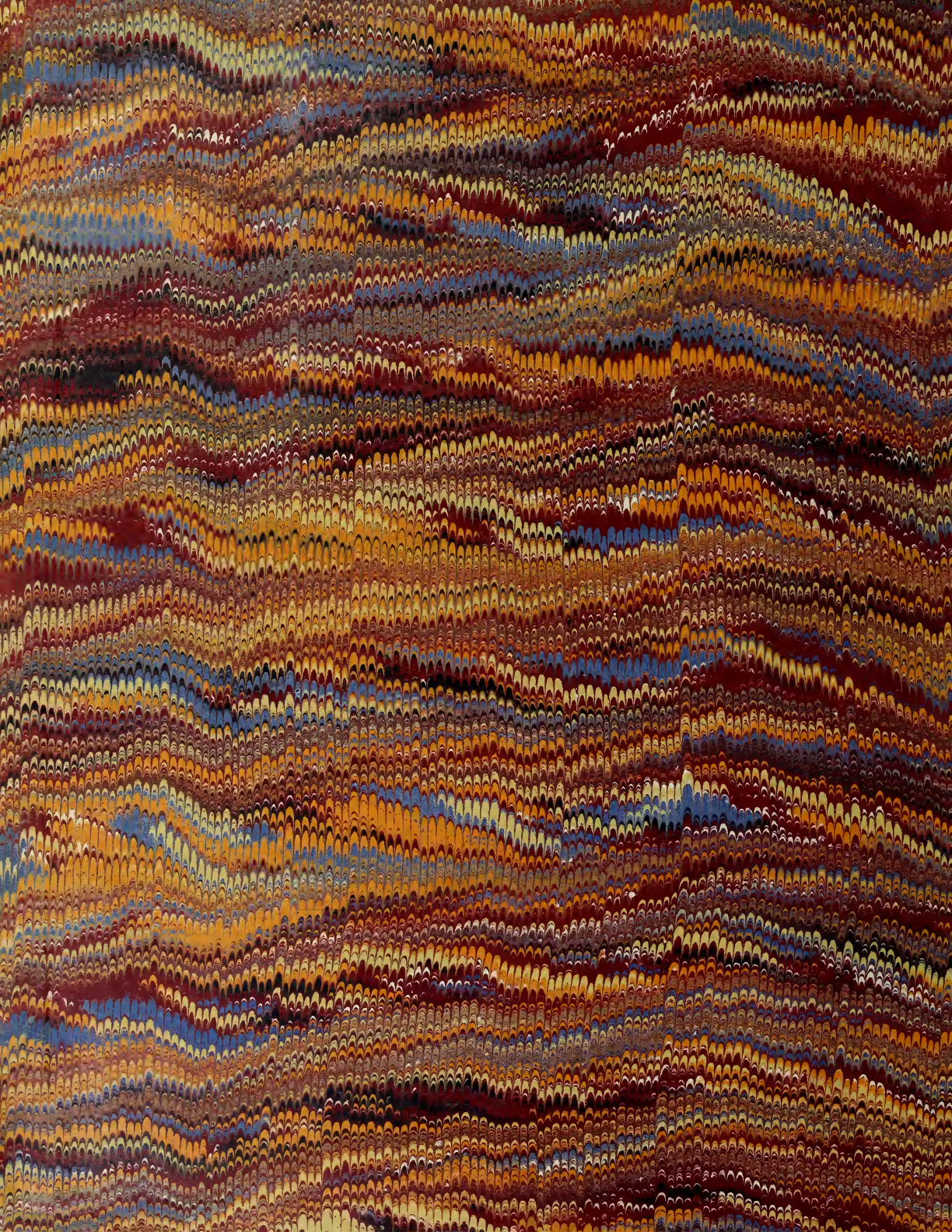


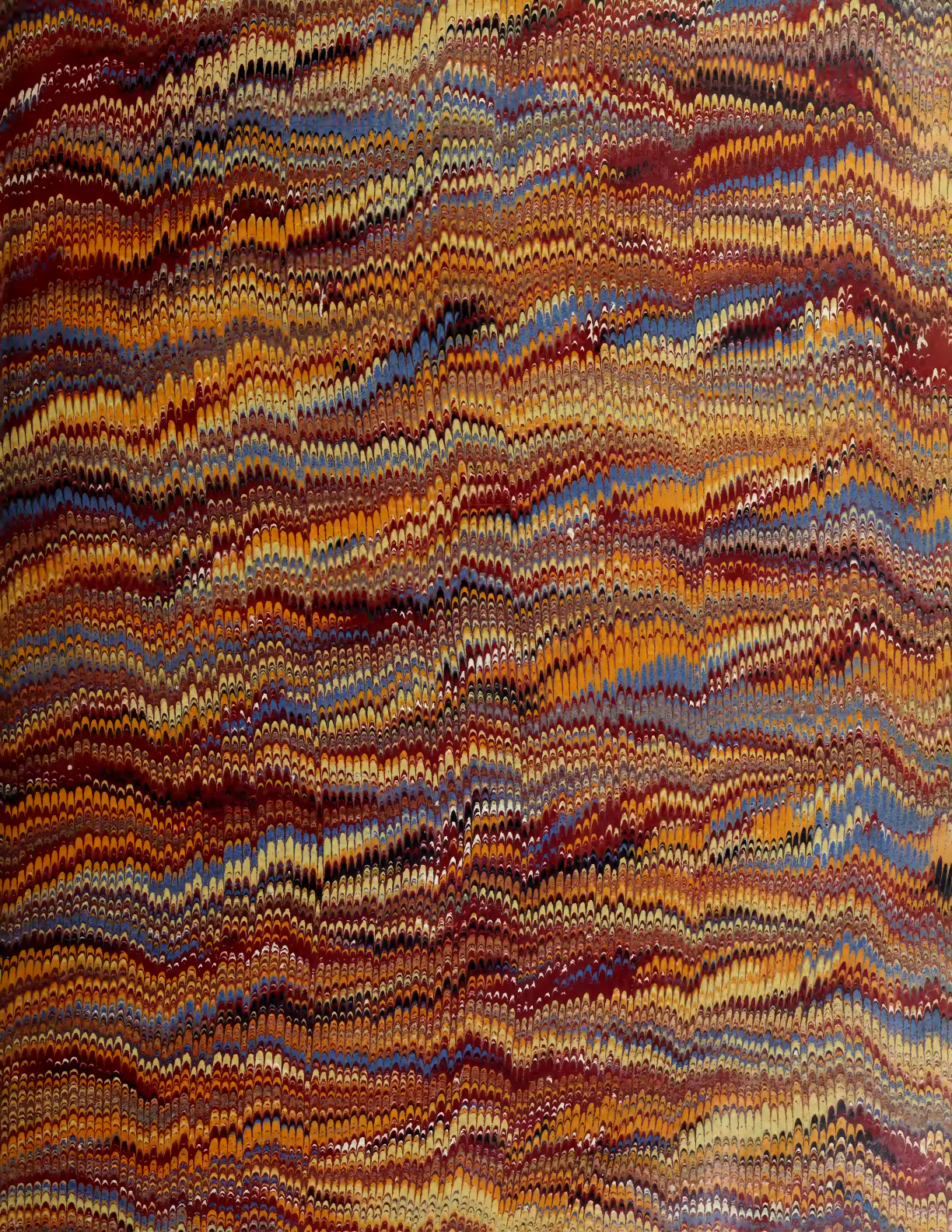
ANTIQUARIAN  
GLEANINGS  
OF THE  
NORTH OF ENGLAND.













200-10, 100-10, 100-10  
but 2 2 2 (interm)

Plate 100

100-10, 100-10

1965/10/10  
18/10/10





Digitized by the Internet Archive  
in 2014

<https://archive.org/details/antiquarianglean00scot>









# Antiquarian Cleanings in the North of England,



BEING EXAMPLES OF

ANTIQUE FURNITURE, PLATE, CHURCH DECORATIONS,  
OBJECTS OF HISTORICAL INTEREST, ETC.



DRAWN AND ETCHED BY WILLIAM B. SCOTT,

GOVERNMENT SCHOOL OF DESIGN, NEWCASTLE.

LONDON: GEORGE BELL, FLEET STREET.

NEWCASTLE: R. CURRIE. YORK: R. SUNTER. CARLISLE: C. THURNAM.







## Preliminary.



SOME of the sketches constituting these Antiquarian Gleanings were done before the idea of publication presented itself: very soon, however, the author found that objects of antiquarian interest were sufficiently numerous in this Nor-Humbrian province to suggest the advantage of going over the field, pencil in hand, and dedicating a small work to its Ornamental Antiquities.

In following out this intention, the author has not confined himself to any particular class of objects. In some cases Historical association has determined the choice, in others the rarity of examples of the particular kind of ornament illustrated, but in all cases it is hoped both the connoisseur and the artist will find something worthy attention. In one or two instances the objects may have been represented to the public before with more or less fidelity, but when such are here repeated, as in some measure necessary to enable the book when finished the better to comprehend the moveable antiquities of the province,—other matters of interest from the same locality, hitherto inedited, will be found on the same plate.

WILLIAM B. SCOTT.

Government School of Design,  
Newcastle.







## Description of Plates.

### I. Nautilus Cup, set in Gold with Cover.



THIS is a beautiful specimen of cinque-cento goldsmith work, preserved at Corby Castle, the seat of H. P. Howard, Esq. M.P. Many specimens of the Shell of the Nautilus, mounted in this manner, and all produced about the same date are to be found; none of them, however, that we have seen, exceed, or even equal the present in excellence of design.

### II. Ivory Cup, set in Gold.

THE ornamentation of this cup is of the same date as the preceding. It is like the Nautilus cup enriched with pearls and other precious stones, and its lofty cover is surmounted by the figure of St. George killing the Dragon.

This beautiful cup is also the property of Mr. Howard, with whose family it is historically associated, having been presented by the valiant admiral Sir Edward Howard to Catherine of Arragon. At the Queen's death it reverted to the Earl of Arundel, and can be traced in the family ever since. During this long period it has been called The Grace Cup of St. Thomas à Becket, and the legends and initials upon it, which may have been retained from some earlier decorations, vouch for this ancient and interesting tradition. Round the lid is the motto "SOBRII ESTOTE," with the letters T. B. supporting a mitre. Round the body of the cup is chased "VINUM TUUM BIBE CUM GAUDIO."

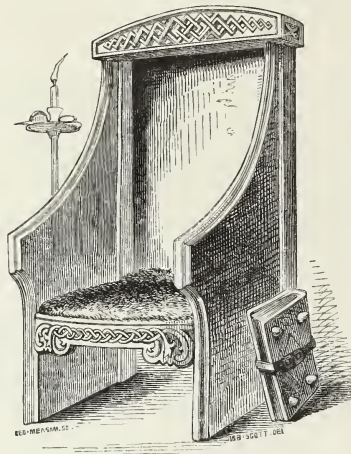
Round the neck of the top is the name GOD \* FERARE, probably the name of the goldsmith.

### III. Antiquities in Jarrow Church.

THE Reading-desk is a rich example of Perpendicular, with waving Flamboyant lines in the carving of some portions. From the introduction of these forms Mr. Bloxam has inferred that it is not English workmanship. The Stone carving is very

curious, most probably Norman, although it has peculiarities considered until lately to belong to a still earlier date.

Of the chair of the Venerable Bede, little can be said. It has often been engraved: is four feet ten inches high: made of oak. Its ornamentation has never been great, probably not more than the following restoration exhibits.



#### IV. Norman Book-Binding.

THIS is from a MS. of the book of the Prophet Isaiah, with a gloss or commentary, presented to the Prior and convent of Durham, along with others by Robert de Adington, who is known to have lived about 1160, and preserved in the Library of the Cathedral of Durham, to the present time. It is a leather cover without knobs, those having been added in the etching as characteristic of the binding of that time. It will be seen that the general design is completed by repeating the individual stamps of which it is composed.

#### V. Relics of the Commonwealth.

THESE have been preserved in the family of F. H. Fawkes, Esq. of Farnley Hall. Cromwell's sword is double-edged, straight and light, with quarter basket steel guard. The sword of Sir T. Fairfax is a straight broad-sword with basket hilt: on the blade is the name of the maker Andrea Ferara. Lambert's sword is a hanger,



ferrated at the back; the hilt is brass; date on the blade 1648. The Watch is a small repeater, bearing the name of the maker, Jaques Cartier: the outer case is of leather perforated, and studded with silver. The matrix of the Seal is silver, and inscribed "The Seale for the approbation of Ministers."

## **VI. Carved Chimney Piece in the Merchants' Hall, Guildhall, Newcastle.**

THIS lofty and elaborate chimney piece is dated 1636, and is evidently of Flemish workmanship. The large panels represent the Judgment of Solomon, and the Miraculous Draught of Fishes. The upper frieze is composed of mythological figures, and that below, immediately over the stone work, seems to be a representation of the four quarters of the world.

## **VII. Norman Wall-Painting.**

THIS is a painting of the twelfth century (1154) on the side of a recess in the Galilee, Durham Cathedral, formerly the Altar of our Lady of Pity.

## **VIII. The Same. The opposite Wall of the Recess.**

THE soffit of the arch which connects these two jambs being decorated with Norman foliage, and the wide back of the recess painted in imitation of hangings. Whether these paintings can be properly termed Fresco—i. e. the colours applied simply with clear water to the lime while wet,—is a question. They are more likely distemper of a rude kind. The forms are expressed by a red outline; the spaces within these outlines being filled in with colour, with little attempt at shading.

## **IX. Carved Chairs, and Flower Jar for the Wall.**

THESE chairs, the property of the Rev. G. Abbes, are of walnut wood, and very excellent execution. The flower-jar is Dutch, of a kind of earthenware, judging from the number of specimens remaining, much imported about a century and a half ago. A vessel for the same purpose might be now manufactured with advantage.

**X. Carved Furniture.**

THE Chair is one of a set, and very curious although rude: the figures most probably being heraldic. The Cabinet is very choice in its ornamentation. They belong to Dr. Charlton of Newcastle.

**XI. Ancient Pulpit of Jarrow Church.**

THE remains of this beautiful carved pulpit are in the possession of Mr. Rippon, a zealous collector of carvings and antique furniture. It has been very small—less in proportion to the figure than in our engraving it has been made to appear for the sake of effect—indeed scarcely large enough for a man to stand inside. It is in the same style of workmanship and of the same date as the reading desk given in a former plate (p. III.) of this work.

**XII. Small Stone Figures. Durham Cathedral.**

THESE figures are here given not only for the beauty of their action and drapery in some parts, but as valuable illustrations of costume. They are about 20 inches high under the canopies on the sides of the altar tomb of John, Lord Nevill; 1389. They were much mutilated by the Scotch prisoners, confined here after the battle of Dunbar. The heads are here restored in order to complete the characters.

**XIII. Carved Ivory Pastoral Staffs.**

THE first and largest of these is a very choice specimen of Ivory carving. It has been elaborately illuminated, but the colors are now nearly worn off. Over the head of our Saviour there has probably been a canopy of precious metal now gone, the supports only remaining. On each side of Christ are small angels in white dresses, decorated with gold fleur-de-lys, bearing the instruments of crucifixion, and the faints rising out of their graves are seen in the ornament under one of these angels. The figures round the lower part are the twelve apostles. Between this lower part and the top some ornament has intervened, as socket holes in the ivory show.



The other side is similar to the one given, only the Virgin and child take the place of the single figure of our Saviour. Date 1300 to 1320. It is in the possession of P. H. Howard, Esquire, M. P. The smaller and plainer specimen is in the Museum of Newcastle, and is a good deal earlier in date than the former.

#### **XIV. Antiquities at Hexham, &c.**

1. THE Frith-Stool or Seat of Peace, of the Sanctuary of Hexham. "There were four crosses set up at a certain distance from the church, in the four ways leading thereto, within which the whole town of Hexham was included. If a malefactor flying for refuge was taken within these crosses but without the town, the arresting party forfeited 200, a sum probably represented by £10. If within the town, 600; within the walls of the church-yard, 600; within the Church, 1200; within the choir, 1800; but if the pursuer dared to take the fugitive from the FRITH-STOOL, or from among the holy relics behind the altar, the offence was beyond redemption." *W. Sidney Gibson.*

2. Early English ornaments on the arcade in the Transept: Hexham Church.

3. Aspergery vessel of copper. Now in Wreay Church, Cumberland, having been presented by Miss Losh of Woodside, who designed and principally built that beautiful and curious little church. The legend round the lip is as follows. † Pries. Pur. Lalme. G. Glanuille.†

4. Two keys in the possession of Mr. Rippon. The small one was found in Tyne-mouth ruins, the large one is that of the former church of Gateshead: it is near a foot in length, and furnished with a series of staples.

#### **XV. Antiquities in York Minster.**

THE horn of Ulphus is about 2 feet and a half in length. By means of it Ulphus, a Danish nobleman of the time of Canute enfeoffed the church with his lands and revenues. It was sold to a goldsmith during the Civil war, and was returned to the church by the Fairfax family, to which event the inscription on the silver hoop refers.

2. The Cordwainer's Bowl, commonly said to have been given to the cordwainers by Archbishop Scrope, who was beheaded for rebellion in 1405. It seems however more probable that it originally belonged to the guild of Corpus Christi at York, having been given to them by Agnes Wyman who died in 1413. This Bowl had the valuable privilege attached to it of granting indulgences, as the inscription round

## *Description of Plates.*

it describes. "Recharde, arche becchope Scrope grant onto all tho that drinkis of this cope xl dayis to pardun. Robart Gobfum Becchope mofm [?] grant ye same for me a fore faide xl dayes to pardun. Robart Strenfall." It was presented to the Cathedral on the breaking up of the Guild: 1808. It holds  $4\frac{1}{2}$  quarts, wine measure, and is  $38\frac{1}{2}$  inches circumference. See "Proceedings of the Archæological Institute at York."

The ancient tiles were found to have been part of the early floor of the Chapter House.

### XVI. Ancient Crucifix.

THIS relic is a good specimen of the work of the early enamellers of Limoges. The Byzantine origin of this school is shown by the monogram IHS XPS, and the wooden board to which the feet are *separately* attached. The Saviour is clothed in a long tunic, with a crown on his head; above appears a hand in benediction, the usual symbol of the first person of the Trinity. The figure below may represent the dead rising at the crucifixion. The back ground is a copper plate in which various enamels are embedded, to this is fixed the figure in relief, the tunic enamelled, and the eyes formed with blue glass. The whole has been gilt.

This cross has been used for the face of a book cover or the centre compartment of a shrine. Date end of the 12th century.

### XVII. Oak Chair.

THIS chair is in the Ratcliffe Room, Corby Castle, and is called *My Lady's Chair*, having belonged to the Countess of Derwentwater, who went over to Brussels on the execution of her husband at the Tower 1715, and died 1723. There is an account of it in the "Memorials of James Earl of Derwentwater, collected by H. Howard."

It belongs to the latter half of the 17th century, although the ornaments have evidently been partly borrowed from very ancient examples.

### XVIII. Roman Plough in Bronze, and Queen Mary's Rosary.

THIS antique is curious as showing the mode of ploughing, probably introduced into Britain by the Romans. The oxen are heavily harnessed, and there is an appearance of bands round the inner horns of each. The right hand of the figure has probably held a long goad. It was found at Piercebridge, Durham. The Rosary is gold, having 110 round beads, and 11 large of filigree work, was sold in Edinburgh



by a French refugee, Captain Leger, at the beginning of the century, who claimed to be a descendant from Melville, Queen Mary's Secretary, and to have had the relic with others in his family from that time. As far as internal evidence goes it belongs to the date attributed to it. It is now in the possession of George Mennell, Esquire, Newcastle.

### **XIX. Iron Work.**

IN the absence of iron work properly belonging to the district having come under our notice, we have given these fine specimens, belonging to the Society of Arts, Edinburgh. They are probably of Nuremberg manufacture. The first is a bell-pull. The second a lock-handle. The three scutcheons are for latch or key plates.

### **XX. Carved Furniture.**

THIS beautiful carved chest is in the possession of Mr. Grey of Newcastle. The principal mouldings are given below the plate. The large carved settle is very bold and rich in design.

### **XXI. Ivory Pix, or Cup with Cover.**

THIS very remarkable carved cup or Pix was formerly in the Museum of Mr. Allan of Grange near Darlington, "a good lawyer and very accurate antiquary," and was transferred with the rest of his Museum to the Natural History Society of Newcastle. Where it originally came from is not known, and its form and ornamentation present difficulties in assigning a time and place to its production.

At the top is the Virgin and Child, and on the base towards which depend four dead serpents, is rudely carved Daniel in the Lion's den. It is unquestionably of considerable antiquity, although it has been well preserved: the outer case, (which fits exactly to its shape and opens with hinges and fine clasps) being very much decayed. This case is of wood, it has been lined with velvet and is covered outside with stamped and gilt leather, the patterns however are nearly lost. The cup Cover is 10 inches high.

In Mr. Fox's Synopsis of the Museum it is stated that the inscription on a piece of parchment still attached to the Pix, was partially recovered as follows. Johannes Schlevel \*\*\* Johannes E \*\*\* Schffle. De E \*\*\*\*\* ine hujus poculi \*\*\* entur nostrum Testimonium.

**XXII. A Water Vessel of Bronze.**

DISCOVERED near Hexham about 15 years ago imbedded in the banks of a rivulet. The height is  $13\frac{1}{2}$  inches, and from the armour and the shape of the Knight's Helmet it would appear to belong to the early part of the 13th Century.

It is said to be a vessel for washing the Priest's hands, the water being poured from the spout at the head of the Vessel; it is possible that these Vessels are of Eastern origin, but they seem subsequently to have been widely spread over western Europe. Similar Vessels are in the Museum at Copenhagen.

**XXIII. Enamelled Brass.**

THIS is a leaf of one of the portable diptychs or triptychs which are much used in the Greek Church. In the upper part, which is of a pointed shape peculiar to the east, is represented the Assumption of the Virgin; the Virgin is seated in the centre surrounded by patriarchs, prophets, priests and Kings. Among the former Jacob may be distinguished by his ladder. All these figures have the nimbus, which is not confined to saints in the iconography of the Greek Church, but is also attributed to patriarchs and others. In each of the four lower compartments, the Virgin and child appear within a square frame receiving salutations of bishops, priests, hermits, and saints. In the fourth are the Virgin and child also, but represented under the form of the mystical conception. Various inscriptions of the names of the characters &c. appear on the borders, and on the labels in the hands of the figures. Above the head of the Virgin are the monograms  $M\theta\zeta$ , IC XC, (*Μητηρ Θεου, Ιησους Χριστος.*) The strictness of the rules which were laid down in former times for the representation of sacred subjects in Greek art renders it difficult to assign any date to objects of this kind. Each artist has followed so closely the tradition of his predecessors that little variation is to be found in works of periods considerably distant. The relic in question may be either of the Greek or the Russo-Greek schools, and if of the latter it was probably made at Kiev in Russia where the manufactory of similar objects is still carried on.

**XXIV. Flooring Tiles. Honey Box. Scold's Cap. Rasp.  
Key Plate.**

1. FLOORING Tiles from Fountains Abbey. These are given as showing the manner of tessellating by tiles of various colours and forms fitting together to produce figures.

2. Small Iron Money Box. This is made of beat iron : the original is about three times the size of the etching. It has a slit in the top, similar to the " penny pigs " formerly common among children.

3. The Branks or Scold's Cap. This instrument of punishment for scolds has been in very general use. It was found by Pennant at Langholm in Scotland, is still to be found at Macclesfield, and is recorded to have been used at Lichfield, Stafford, and at Doddington, Lincolnshire. The one figured is still in the police court at Newcastle. The nose projected through the opening in the front belt, and the spike under the opening entered the mouth, in the vain endeavour to suppress the unruly member.

4. The Rasp. This instrument, the forerunner of the knocker, was formerly in general use in Edinburgh and elsewhere. The rings hanging upon the projecting limb were drawn rapidly up and down the surface of the iron, which in the present instance appears to have been furnished with teeth both on the projecting part and on that against the wood of the door.

5. Key Plate : is a very pretty Specimen of the 16th Century. Society of Arts. Edinburgh.

## XXV. Lamp Pendant. French Carving.

1. PENDANT for a Lamp carved in Oak. This graceful piece of carving formerly hung from the roof of the Hall in Anderson's Place, an Elizabethan Mansion in which lodged Charles I. during his stay in Newcastle, and in which took place the negotiation between the Scotch Army and the Parliamentarians. It now serves to suspend a Chandelier and belongs to G. Rippon, Esq. South Shields.

2. Is a beautiful specimen of French carving, 17th century. It has been cast in brass lately at Birmingham, but, owing to the complexity of the parts, is expensive even in that form.

## XXVI. Crucifixion.

THIS seems to have been an Altar piece. It is evidently of Flemish workmanship, and is said to have come from a church in Lincolnshire. The figures are gilded. The crosses with their figures which are now gone, have probably risen to some height against a black or crimson ground. Some of the draperies in the German manner of the 16th century are very well managed.



**XXVII. Stained Glass in Wetheral Church, near Carlisle.**

THE Virgin and Child. This is a specimen of late English glass, probably not much earlier than the beginning of the reign of Henry VII. There are only two kinds of glass used, one greenish almost colourless, and the other a yellow, deepened by the addition of the same colour. The figure is not deficient in feeling, and some good treatment in the drapery is easily discovered. It is about  $2\frac{1}{2}$  feet in height.

**XXVIII. Purse. Panel. Wall-Cupboard.**

1. THE Privy Purse of Catherine of Braganza, at Sizergh, the seat of the Strickland family. Sir Thomas Strickland was keeper of the privy purse to Catherine, till the operation of the Test Act compelled him and other Roman Catholics to relinquish the place. He vacated his seat in Parliament as knight of the Shire for Westmoreland at the time of the Popish plot. Miss Strickland in her life of this Queen, thus mentions the relic. "The privy purse, the badge of his office is still preserved among the heir-looms of the family at Lizergh. It is of crimson velvet, the size and shape of a reticule, richly embroidered with the royal arms, and the initials C. R. in gold and silver twist and coloured silk twist.

2. Panel from a chimney piece at Sizergh. Many rooms in this mansion are covered with oak, and the chimney-pieces are of an immense size and elaboration. They are however not in any way remarkable in general design, though occasionally exhibiting good portions, as the one given in the engraving.

3. Oak Wall-Cupboard in the house of I. Y. Yeates, Esq. near Sizergh. This is very good in general form and the lower part particularly well managed. It is comparatively of late construction, bearing the date 1695.

**XXIX. Carved Oak Bread Tray and Andirons, &c.**

THE Tray is very beautiful in its foliage: it is also at Mr. Yeates' house, of Parkhead. The fire plate furniture is at Levens, an ancient house with a very curious Dutch garden in excellent preservation. The two figures rest on French scroll-work, and seem to represent the huntsman and the student. The plate at the back of the grate is of the same date.

**XXX. and XXXI. Figures of the Apostles.**

BETWEEN the piers of Carlisle Cathedral are several large oak screens placed against the stalls of the prebends and painted on the side towards the aisles. Three of these give a series of pictures describing each the history of a Saint. They are much decayed, as is also the fourth which is divided into twelve compartments, filled by the twelve Apostles. The date of these paintings is not determined, but it is conjectured that the legends in English rhyme on the Histories of the Saints were written by Prior Senhouse whose name occurs in 1507, and internal evidence would not assign them much greater antiquity than 1500.

Over the figures of the Apostles are scrolls illuminated with the Apostles' creed, and the name of the Apostle over whose head each particular scroll is placed. "Credo in Deum Patrem omnipotentem, creatorem cæli et terræ. Petrus." "Et in Jesu Christum filium ejus unicum, dominum nostrum. Andreu." etc.

St. Simon is here represented not with the long saw usually attributed to him, but with a great axe, if the instrument in the hand of Mathias, which is too much decayed to be distinctly made out, has been a saw, these two saints have exchanged symbols, or possibly the painter has named them wrong. The figures are life size or somewhat smaller.

**XXXII. Almeries.**

THE first of these, now in Weatheral Church was removed from another parish Church at a little distance, where it had long supplied the place of a Vestry, which office it now fills. The other is in the little chapel called St. Catherine's in Carlisle Cathedral. Beside it is another of the same date which has been similarly decorated with a border of rosettes, within each of which however we find the letters *T. G.*, in cypher. The style of decoration is very rude. Under the terminating ends of the hinges which seem intended to represent the heads of serpents, are remains of crimson velvet. These letters *T. G.* are the initials of Thomas Gondibour, Prior about 1490.

XXXIII. *Wresty Chest.*

THIS very rich specimen of carving and iron work belongs to the early period of the Renaissance, the lock being pure flamboyant tracery and canopied figures, while the wood-carving exhibits the figures of Saints in good style divided by pilasters instead of buttresses, and surmounted by tent-shaped instead of pointed canopies. The angels above, who raise the hangings from the niches, also show the transition character of the work, some of them being full draped as in earlier, and others naked as they appear in later Italian ornament; an angel gradually changing into a cupid.

The upper part of the centre portion of the lock lifts up by the hinge seen above, disclosing a keyhole, the lower part of the same portion falls down with a like purpose. The feet of the Chest appear to have been added. The figures appear to be the Virgin, SS. Barbara and Mary Magdalene, SS. Peter and Paul.

XXXIV. *Drinking Vessels.*

1. THE cup of Venetian Glass called the Luck of Eden Hall, preserved at that place: the seat of Sir G. Musgrave, near Penrith. It derives its name and its careful preservation from the tradition, that it was originally stolen from the Fairies, to whom the legendary rhyme attached to it is ascribed:—

If this Cup shall brake or fall,  
Farewell the Luck of Eden Hall.

The stamped leather cover is ornamented with foliage and has the sacred monogram on the cover.

3. German beer Jug. This is in the Museum of Newcastle, and is stamped with the date 1589. It has figures of David and Joshua, and coats of arms above and below the figures, on the side represented are those of Nuremberg and Wurtemberg.

4. Has three figures upon it, Justice, Faith, and Patience, and the date 1566.

5. A Peg-tankard, in the possession of Mrs. Davidson of Ripley Hall. This species of tankard takes its name as the reader is doubtless aware from a series of keys or pegs projecting inside, to regulate the depth of draught allowed to each drinker as it passed down the table. The vessel under notice holds five pints, one pint being contained between each peg.



**XXXV. Shrine of Prior Richard, Berham.**

THE lower part of this curious little chapel has the appearance of an altar tomb. It is however much wider and longer and contains an interior area of 11 ft. 7 in. by 4 ft. 9 in. with access by the west end. This small apartment is covered by a wooden roof with painted bosses, and is open to the chancel; the elaborate tracery on that side having no flat panelling behind it as on the side to the aisle which our engraving represents. Opposite the door in this miniature Chapel is a stone altar over which have been painted three saints, Peter, Andrew and Paul, on three panels, with a half figure of our Saviour standing apparently in the tomb with his hands bound, and the instruments of the passion on either side.

The beautiful perpendicular tracery is so much decayed that we give an engraving of it fully made out, and drawn to scale by Mr. T. Gibson, architect.

**XXXVI. Carved Oak Furniture at Sizergh.**

THIS fine Mansion from which we have already given some illustrations, possesses much furniture of the description here given. The form or long seat is peculiar in style and is one of a number, formerly in the Chapel. It has the date 1562 and the letters W. S., the initials of the Strickland of that time, carved upon it.

**XXXVII. Door of a Cupboard, and Carved Seat ends in the Chapel of Brougham Hall.**

THIS Chapel has become, for its size, perhaps the most gorgeously decorated in England, under the direction of Mr. W. Brougham. Many rich carvings have been

collected and the whole illuminated. The cupboard or press is beside the altar and holds the sacramental vessels. It is carved wood, and the iron hinges and the lock have been lately gilt.

### XXXVIII. *Knocker. Fibulae. Celt. Spur.*

1. GREAT Knocker on the door of Durham Cathedral. 2. Bronze Fibula about 3 in. diameter found in the Tyne. 3. Beautiful enamelled Fibula. The original is a third larger than the engraving. It is of brass or bronze thickly enamelled, and is an elegant adaptation of the form of a harp to the purposes of a buckle. It was dug up at Rislington, Northumberland, 1842. 4. Ancient bronze Celt. This form of weapon has been frequently found, but the present example is decorated with a formal ornament, which gives it a greater value. 5. A Spur found in a morass; it resembles the earliest form in the collection at Goodrich Court, described as Norman by Sir S. Meyrick.



Nautilus Cap and Coker

SET IN GOLD

*The Property of P. H. Howard Esq<sup>r</sup>. M P Corby Castle*

July 4 by U.S. Fleet Station



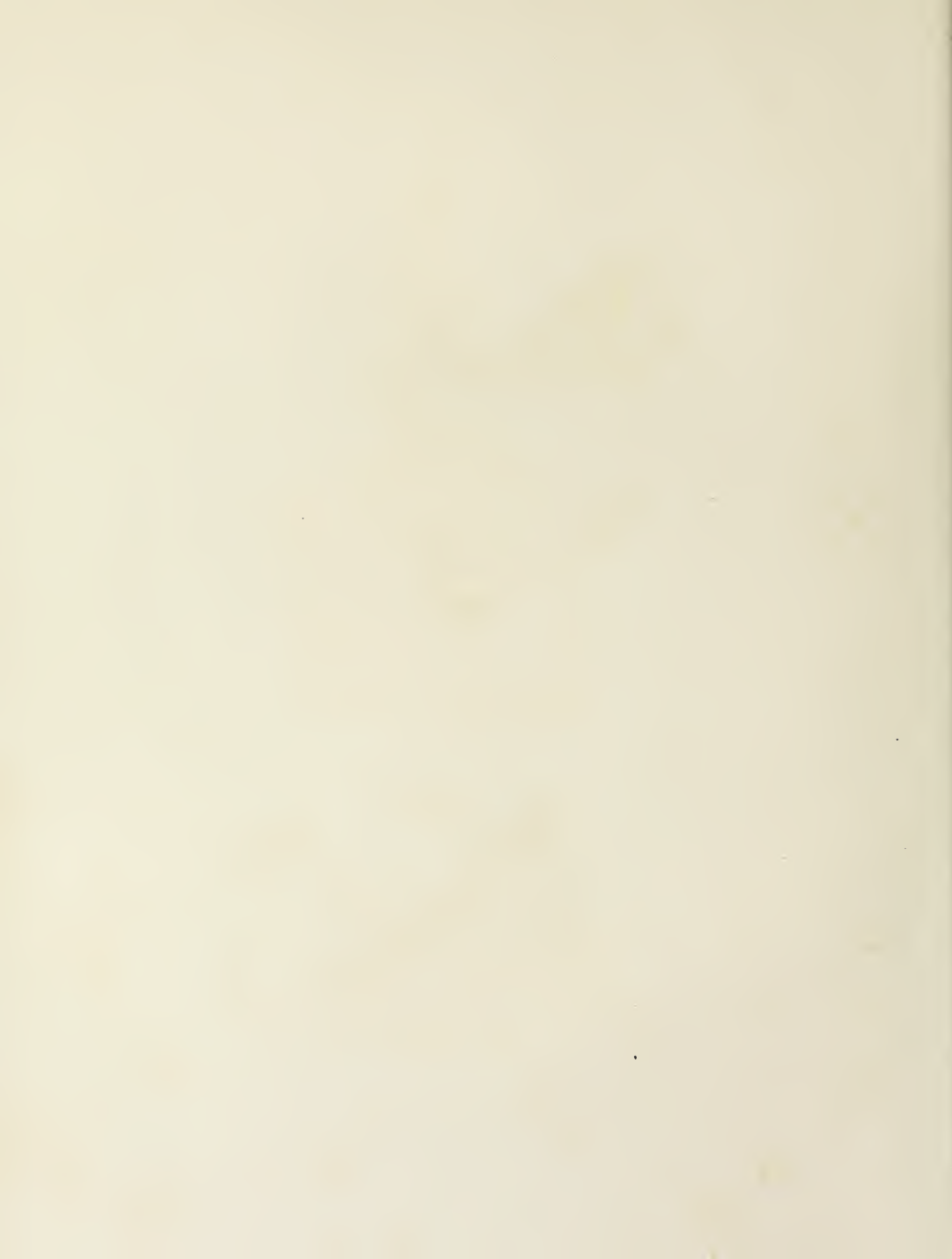
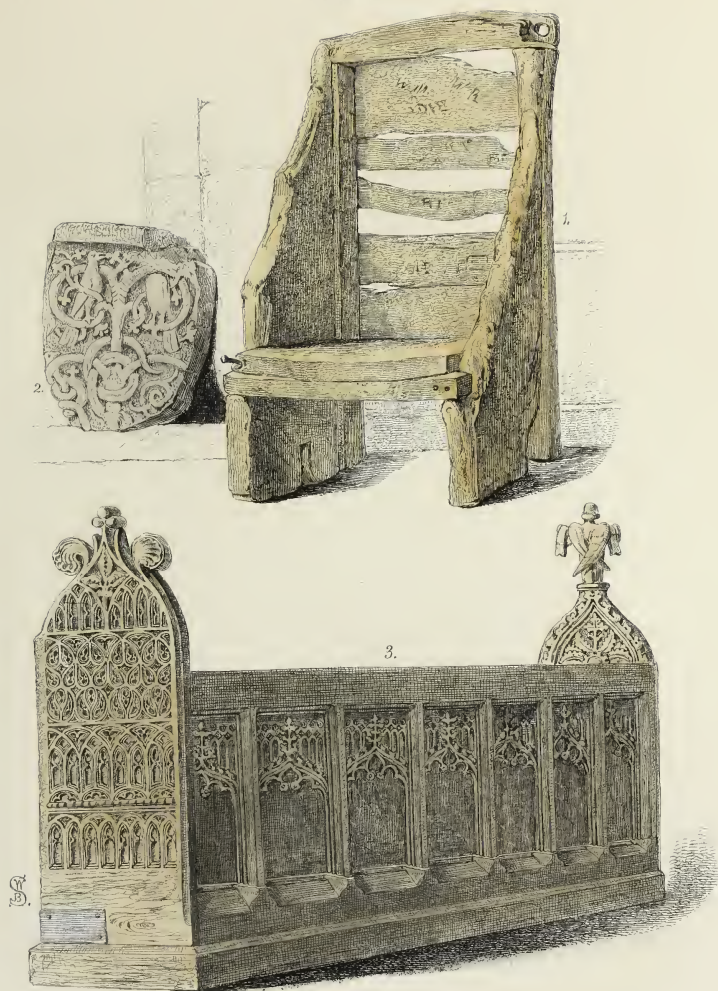








PLATE III



Antiquities in Jarrold Church

1<sup>st</sup> Chair of the Venerable Bede 2<sup>nd</sup> Norman Stone Carving 3<sup>rd</sup> Oak Reading Desk

Pub.<sup>d</sup> by G. Bell Fleet St London



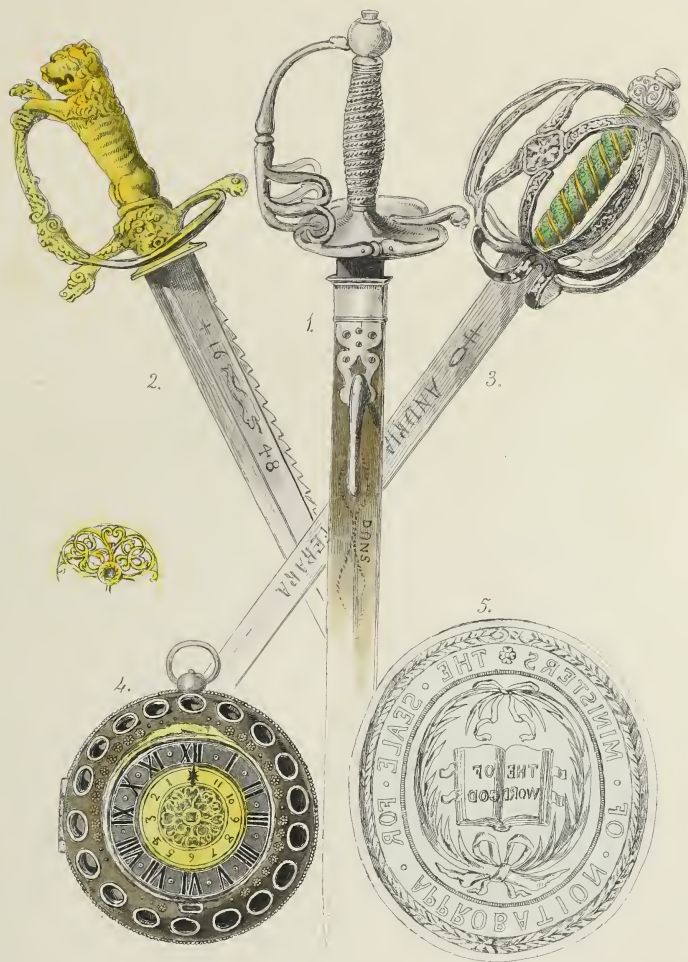


# Norman Book Cover

*In the Library of Durham Cathedral.  
The separate stamps are the size of the Originals.*







## Relics of the Commonwealth

1<sup>st</sup>. Sword of Cromwell. 2<sup>nd</sup>. Sword of Gen<sup>l</sup> Lambert. 3<sup>rd</sup>. Sword of Sir I. Fairfax. 4<sup>th</sup>. Cromwells Watch. 5<sup>th</sup>. Matrix of seal for the Licensing of Preachers.

*The property of F. H. Fawkes Esq. Farnley Hall.*

*Pub<sup>d</sup> by G. Bell, 21, St. London.*





Carved Chimney Piece  
In the Merchants Hall Guildhall, Newcastle.







Norman Wall-Painting  
*In the Galilee. Durham Cathedral.*

*Pub<sup>d</sup> by G Bell Fleet St London.*



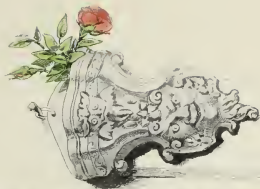
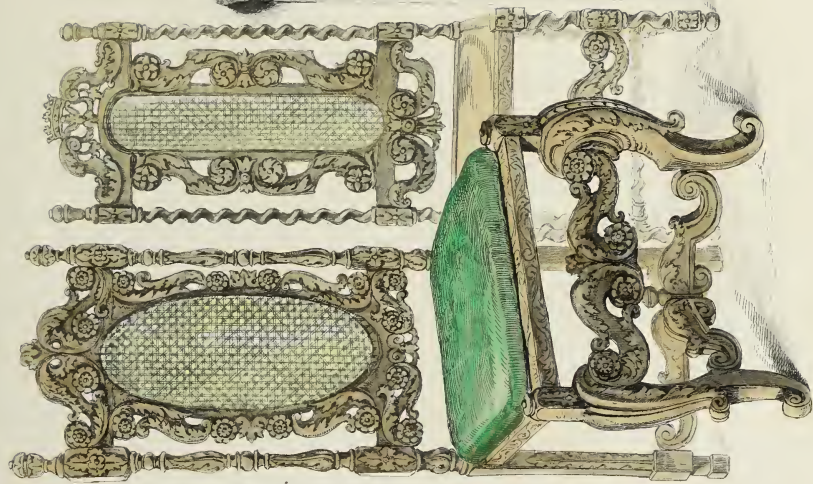
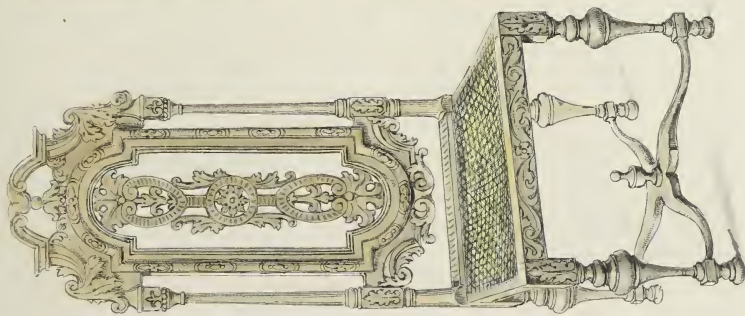


Norman Wall-Painting  
In the Galilee. Durham Cathedral.

Pub<sup>d</sup> by G Bell Fleet St London.



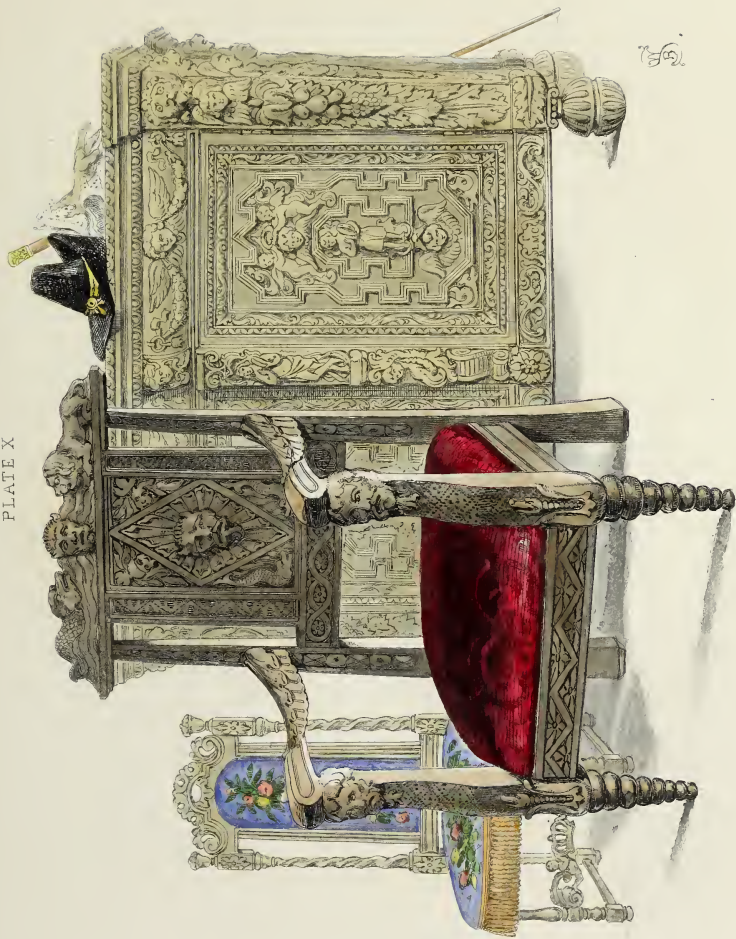




Carved Chairs

& Earthenware TOWER JAR, for the Wall  
Property of the Rev. A. G. Abbot Clendon  
3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100





Carved furniture

Property of E. Charlton Esq. M.D. Newcastle

Published by G. Bell, Fleet St. London





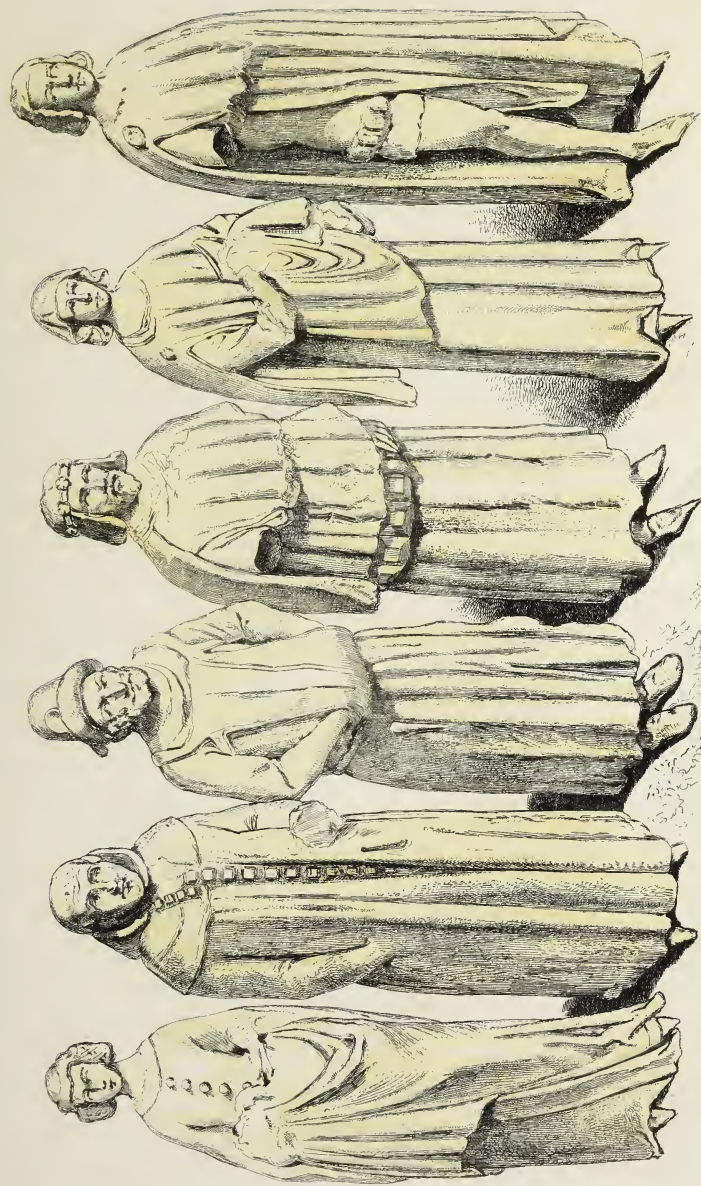


Ancient Pulpit

*Of Jarrow Church from portions in the Possession of G. Rippon Esq North Shields.*

*Engr'd by J. B. & Co. S. London*





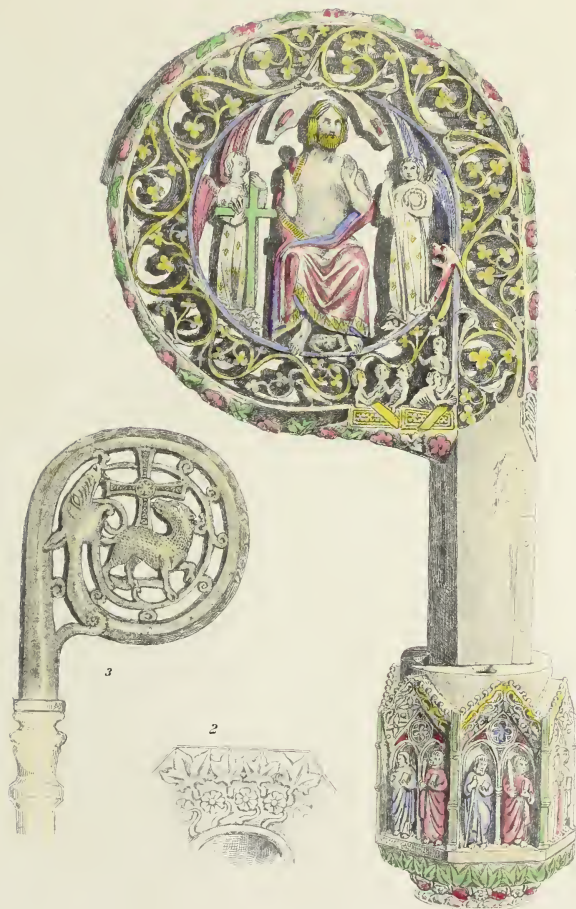
*Small figures.*

*Under Canopies on the Altar Tomb of John Lord Neville 1389, Durham Cathedral.*

(HEADS ALL RESTORED.)

Published by G. B. & Co. 15, Pall Mall.





# Pastoral Staff,

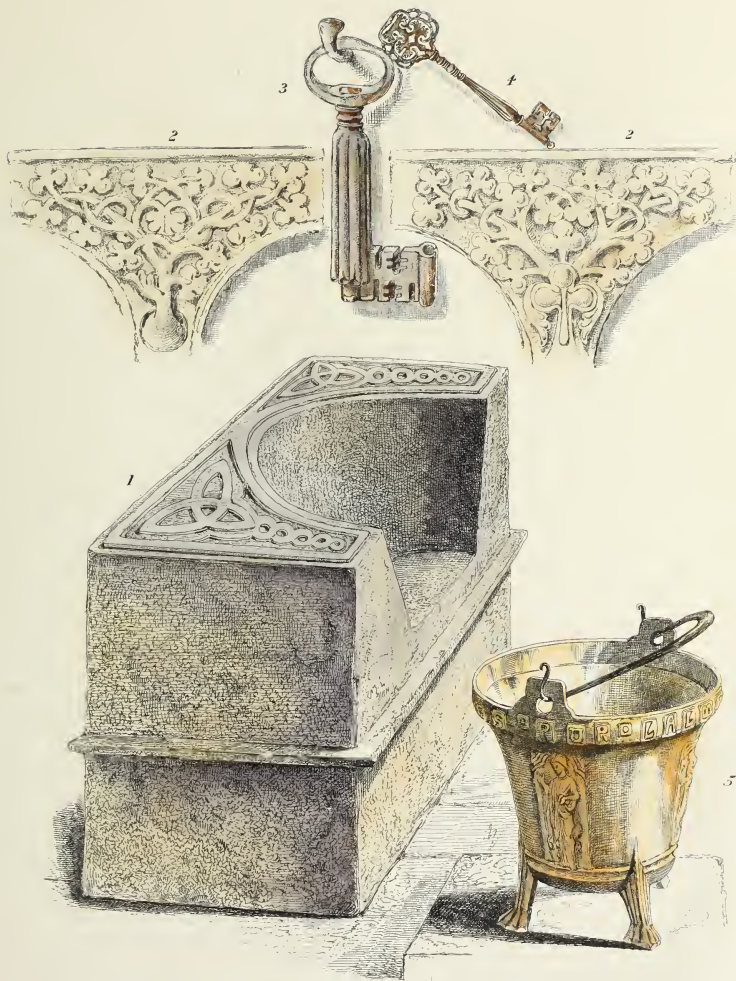
*Of Ivory Illuminated, Property of P.H. Howard Esq.*

*2 Ornament on Base. 3 Ivory Pastoral Staff in the Museum, Newcastle.*

*Printed by G. Bell, Street, 1, in 1851.*







1. Frith Stool of the Ancient Sanctuary, Hexham Church.

2. Enrichments Arcade, ditto.

3. Ancient Key of St Edmund's Church, Gateshead, by Miss Losh of Woodside.

4. Key found at Tynemouth Abbey.

5. Ancient Copper Vessel, presented to Wreay Church.





*Antiquities in York Minster.*

*1 Horn of Ulfhus. 2 Cordwainers Bowl. 3 Ancient Tiles.*

*Engraved by J. H. Stanger.*







Crucifix.

*Enamelled and Gilt on Copper, in the possession of W.H. Charlton Esq.*

*Pubd by G. Bell, Fleet St London*

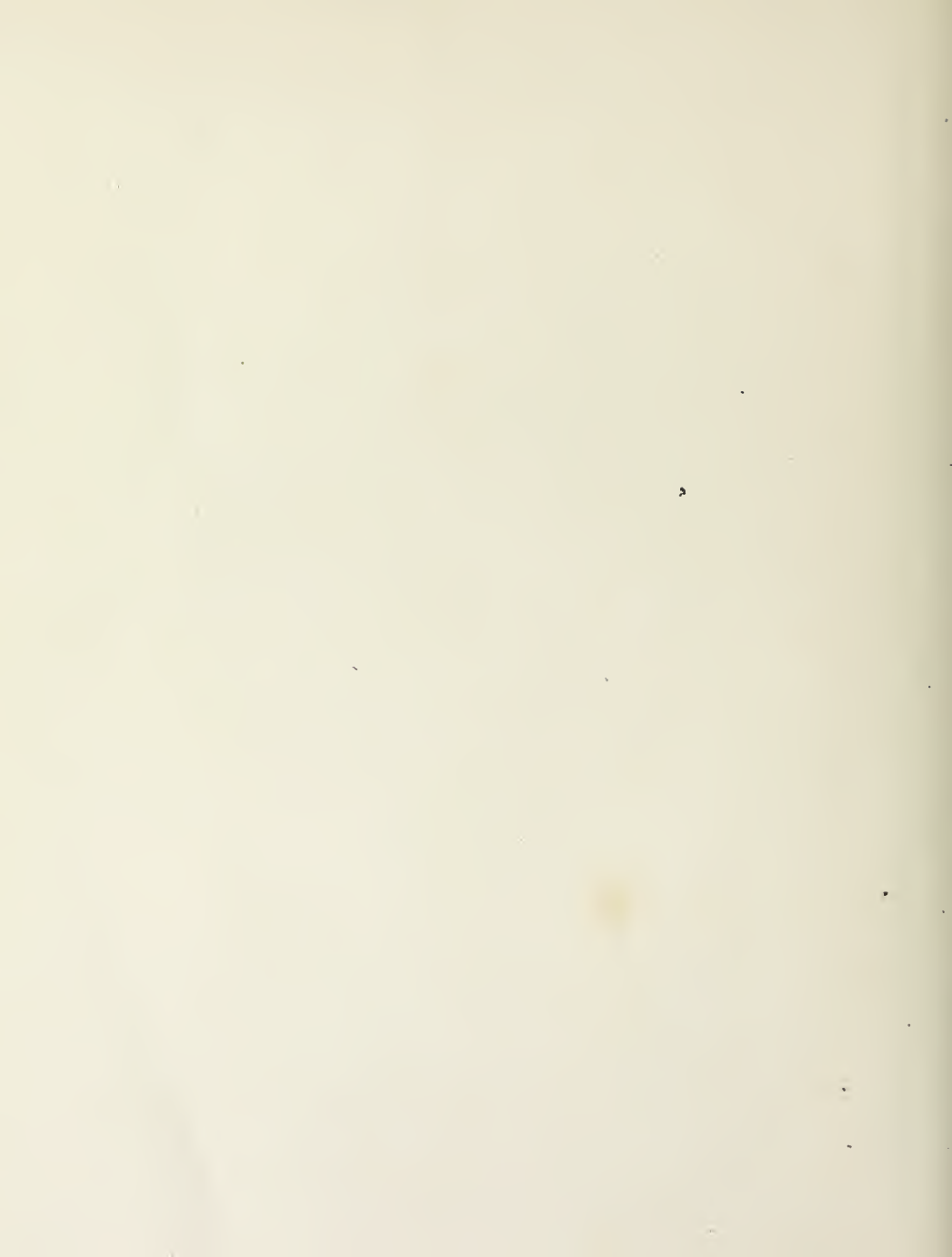


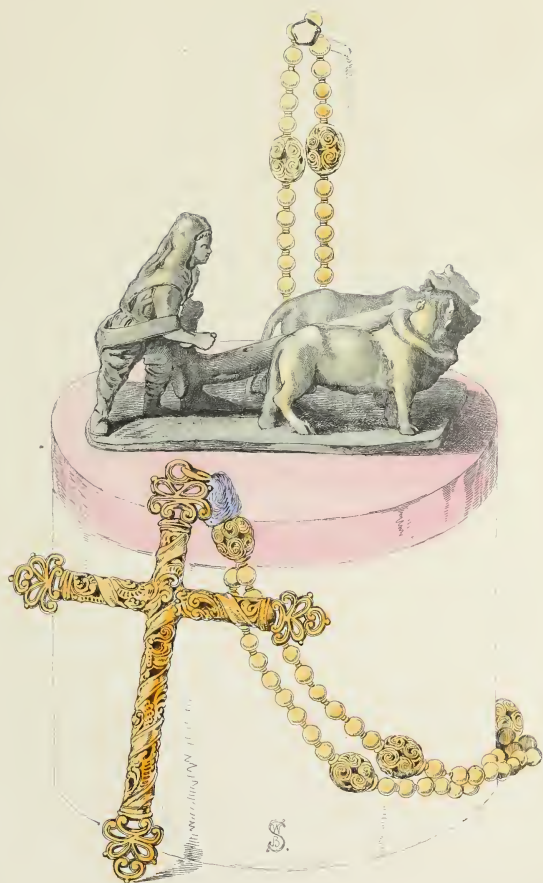


Oak Chair.

*In Corby Castle, the Seat of P.H. Howard Esq. M.P.*

*Engraved by J. B. Street at London.*



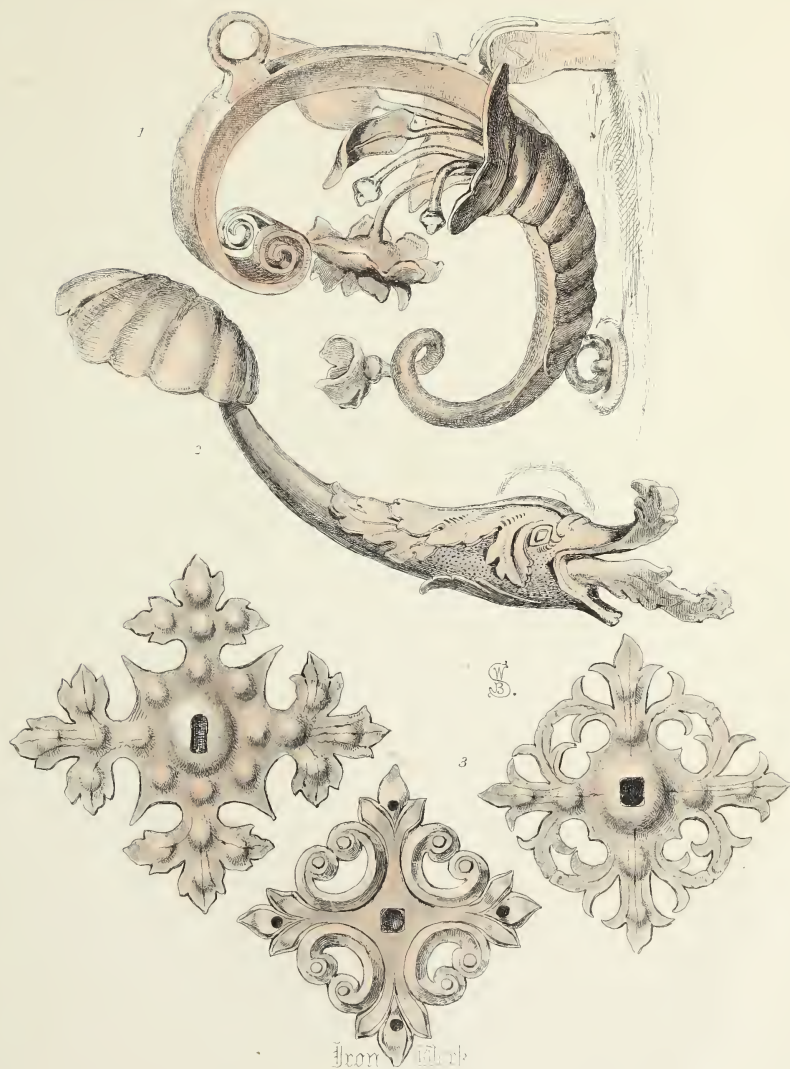


ROMAN TROUGH IN BRONZE,  
*In the possession of Sir Cuthbert Sharpe.*

ROSARY IN GOLD [*Mary Queen of Scots*]  
*Property of George Wrennall Newcastle.*



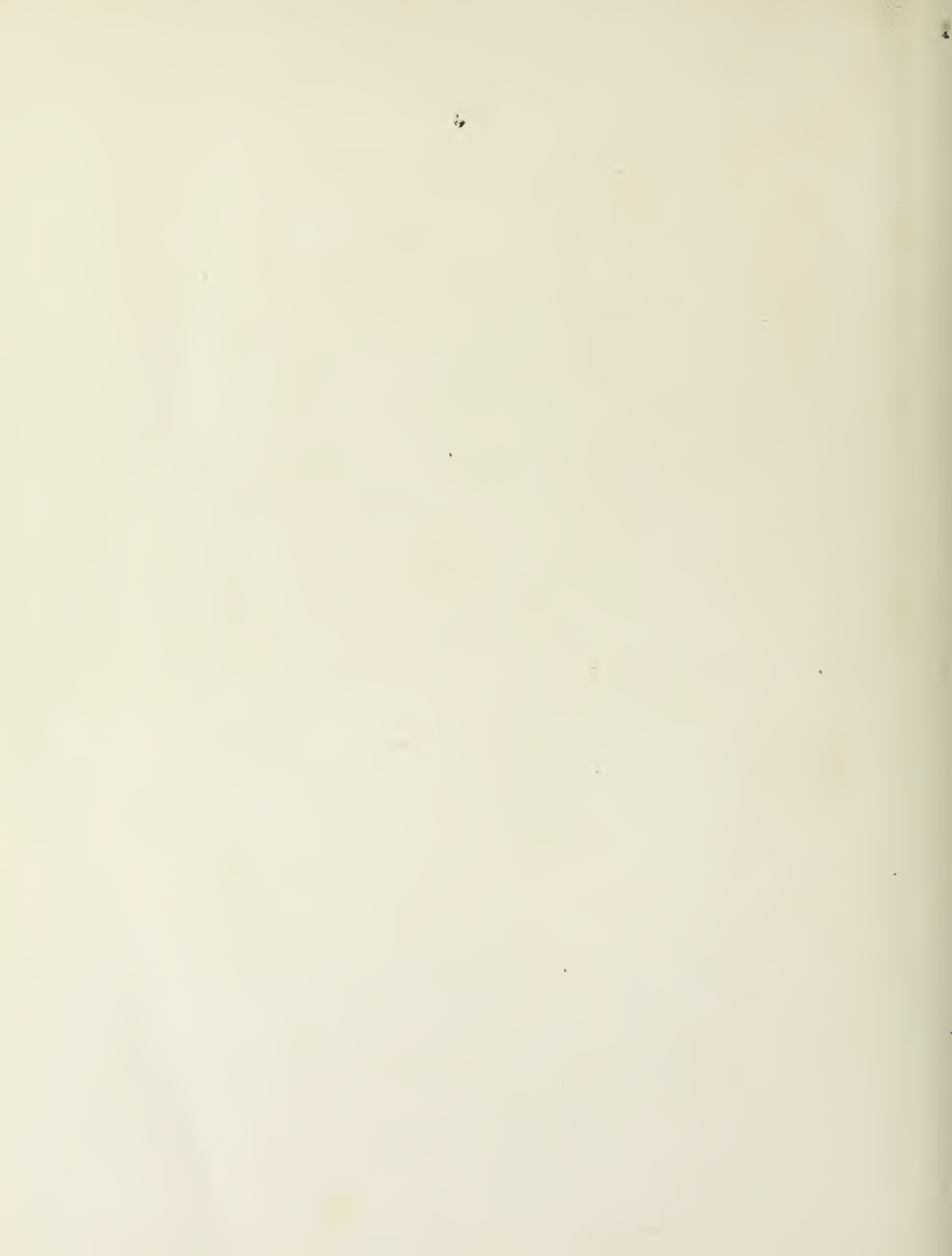


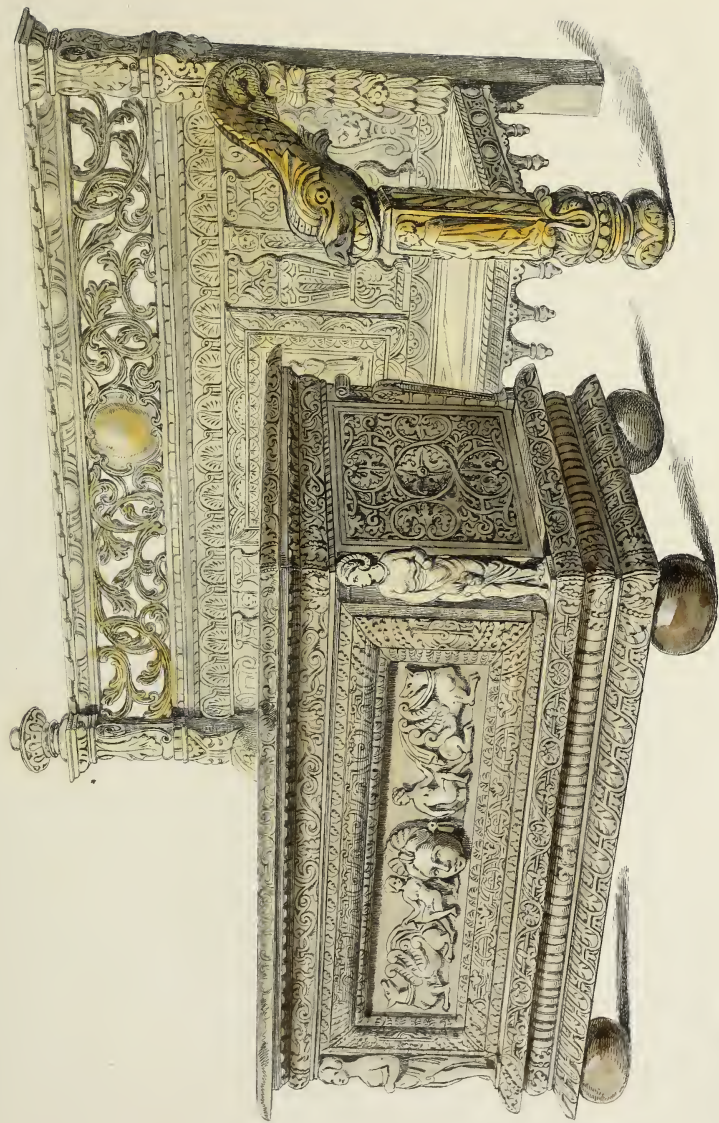


Iron Work

1. Bell Pull. 2. Lock Handle. 3. Three Scutcheons for latches or keys.

Pat. Nov. 1. 2. 18. Filed Sept. 1. 18. 18.





Carved Furniture

*Large Settle in the possession of C. Rippon Esq N. Shields, Chest the property of Mr. Gray, Newcastle.*

*Sett & by J. H. B. Fleet Newcastle.*







Ivory Ppx. or Cnp. with Cover.  
In the Museum of Nat. Hist. Sec.<sup>y</sup> Newcastle —





Water Vessel of Bronze.

Date 13<sup>th</sup> Cent' Found in the Tyne Height 13½ in'

Pub<sup>d</sup> by G. Bell Fleet St London





## Enamelled Brass

*Door of a Reliquary / Celebration of the Virgin Greek Church*

*In the possession of the Rev<sup>d</sup> R. Green.*

*Pub<sup>d</sup> by J. Ball, Fleet St. London.*



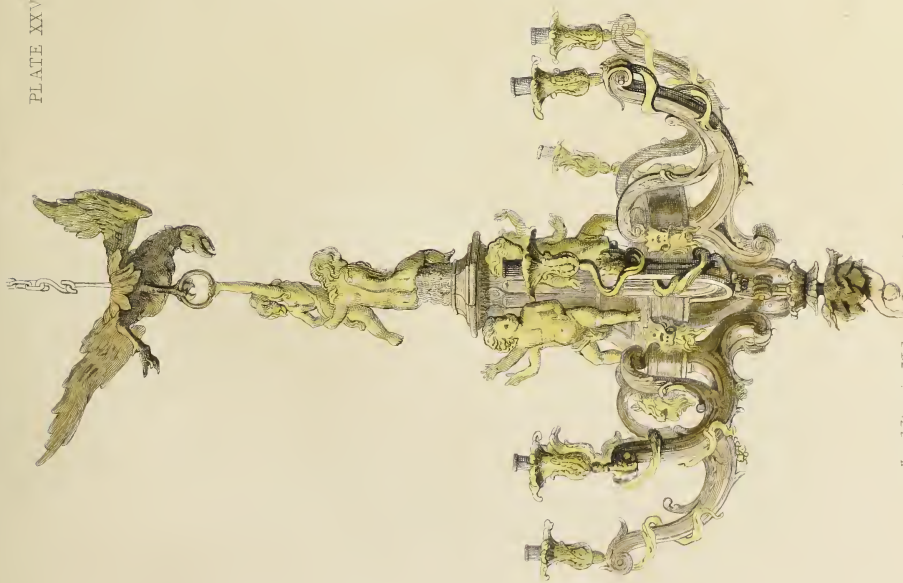




1 Collar from Fountains Abbey Yorkshire  
2 Iron Mouir Box Museum Newcastle  
3 Golds Cup, Police Office Newcastle

4 Rasp or Tirling Pin See List, Museum  
5 Key Plate 15th century





*Chandelier in Walnut. In possession of J. Doherty Esq.*

*Height 6 ft 6 in. Width 2 ft 6 in. London*



*Pendant for a lamp carved in Oak, formerly in Andersons Place, Newcastle.*







Crucifixion.

Carved in Oak the figures gilt. The upper part waiting Property of J. Adamson Esq.

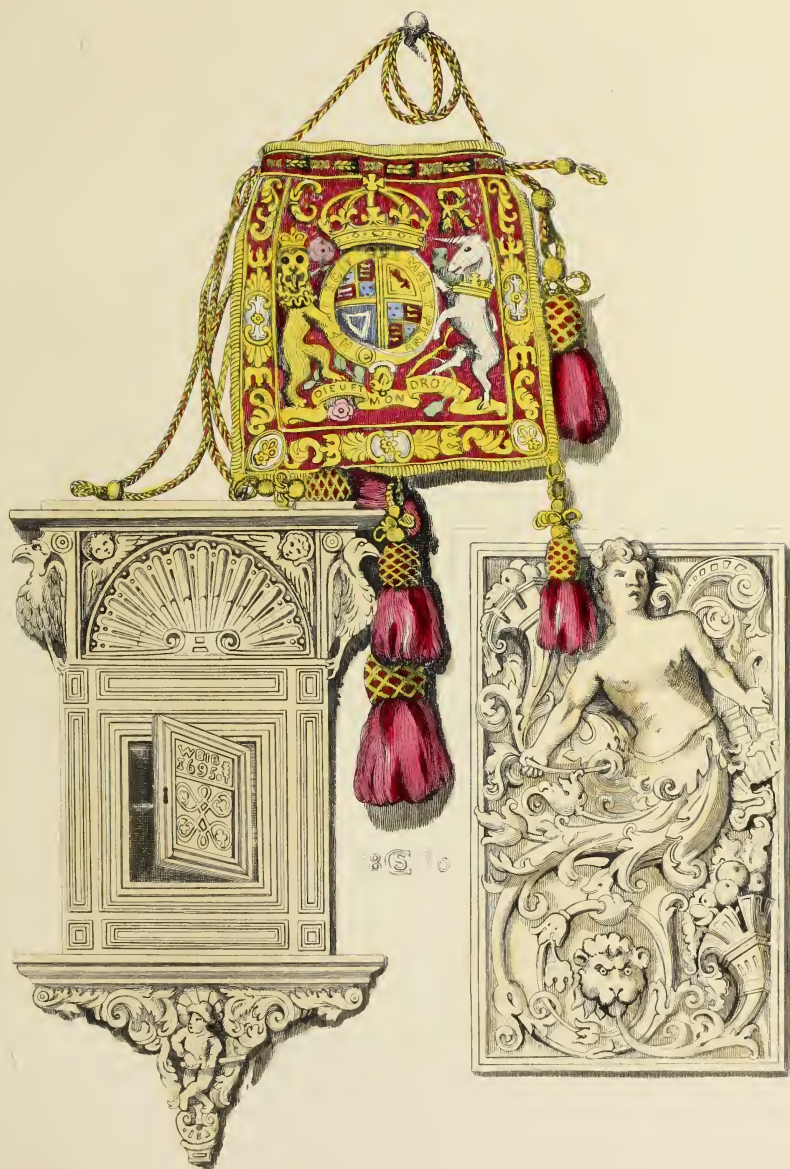




Stained Glass.  
Weatheral Church, Cumberland.  
Pub<sup>d</sup> by G. Bell, Fleet St, London.







- 1 Purse of Catherine of Braganza Sizemore Hall, Westmorland
- 2 Panel on a carved Chimney Piece, Sizemore Hall, Westmorland
- 3 Oak Wall Cupboard, Parkhead, T. F. Yates Esq.







*carved oak Bread Tray at Lichfield Westminster, J.Y. Yates Esq.  
Brass Andirons and Iron Chimney Plate at Levens, Westminster Hen. 3<sup>rd</sup> Howard*





Petrus  
Apostolus



Andreu  
Apostolus



Bartholomaeus  
Apostolus



Iacobus  
Apostolus



Thomas  
Apostolus



Matheus  
Apostolus

# Apostles.

Painted on Seven North Aisle (Cartisland Cathedral).





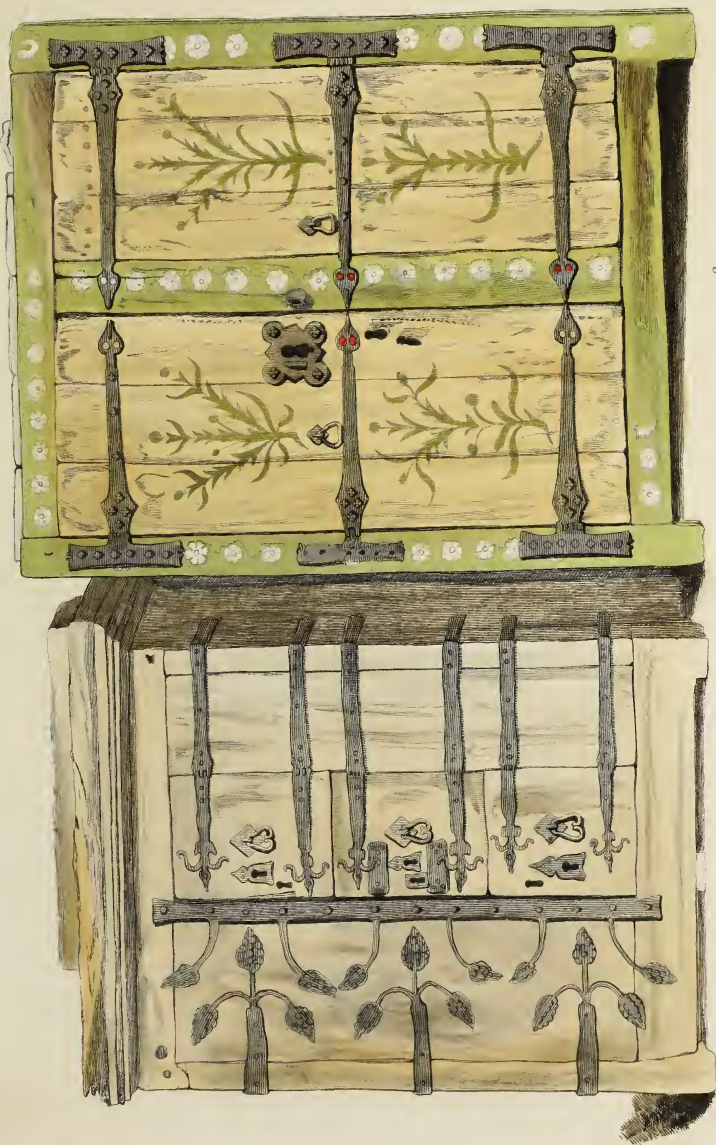
Apostles.

Painted on Screen North Aisle Carlisle Cathedral

L. J. 1855. 5. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.



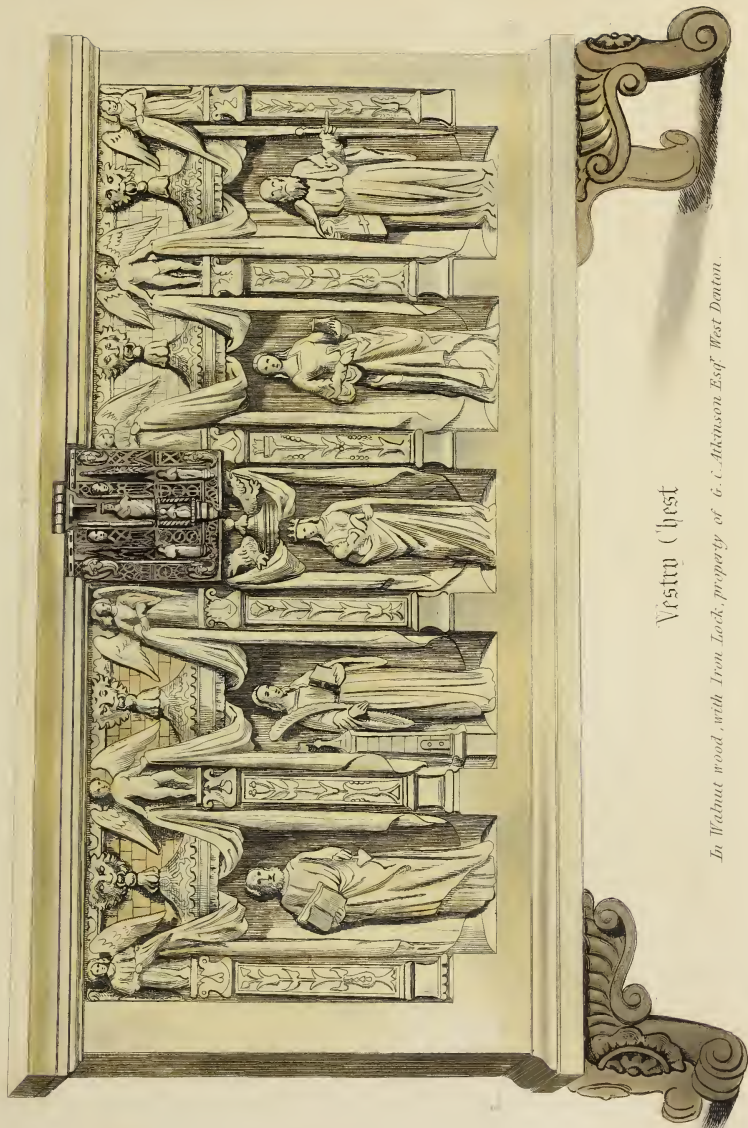




Almeries.

- 1 In Weathered Church.
- 2 Oak painted Carliste Cathedral.





Vestru Chest

*In Walnut wood with Iron Lock, property of G. C. Atkinson Esq. West Denton.*

*Designed by Nath. Poynter S. London*





Drinking Vessels.

1 "The Luck of Eden Hall" 3 German beer Jug Dated 1589

2 Leather case for D<sup>r</sup> 4 Ditto 1566

5 Pew Tankard of Wood

102 1/2 in. l. 6 in. 1/2 in. 1/2 in.







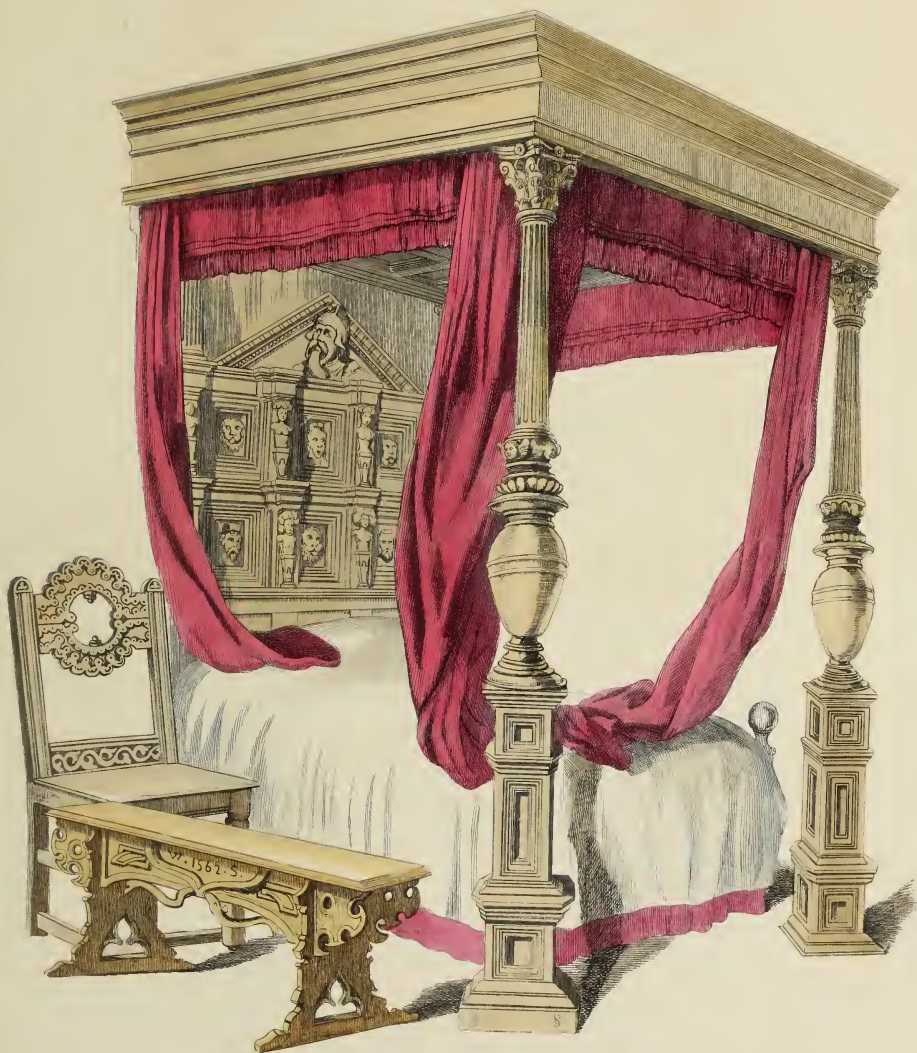


# Shrine or Tomb

of Prior Richard Hexham Church

1441. Bell No. 111. London



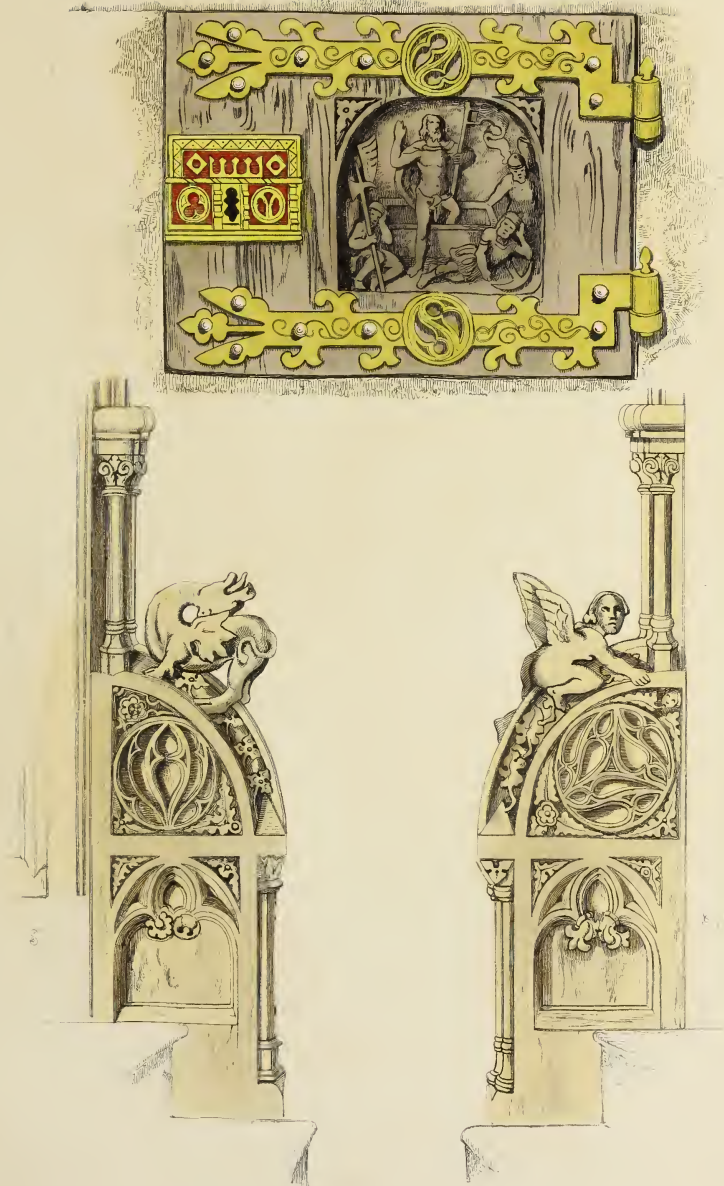


Oak Furniture,  
at Sizemore Hall, Westmorland

*Pubd by C. Bell, Fleet St London*







*Wall Cupboard and Seat Ends in the Chapel,  
Brougham Hall, near Penrith.*







# Knocker &c.

1 Great knocker Durham Cathedral Door

3 Enamelled ribula Museum Anti Soc<sup>y</sup> Newcastle

2 Bronze ribula Museum Anti Soc<sup>y</sup> Newcastle

4 Bronze Axe head D<sup>o</sup>

5 Verman Spur Museum Anti Soc<sup>y</sup> Newcastle

















Special

12-B8677

THE GETTY CL. FILM  
LIBRARY



